

Esplanade Concerts

Twenty-third Season

ORCHESTRA OF BOSTON SYMPHONY MUSICIANS

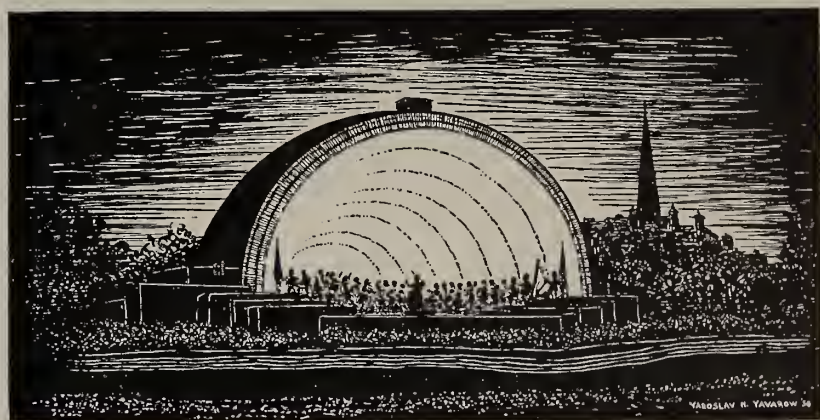
At the Edward Hatch Memorial • Storrow Embankment

Arthur Fiedler, Conductor and Founder

EVERY EVENING AT 8:30 (OMITTING MONDAYS)

July 1 to July 21, 1951

And Three Children's Concerts Thursday Mornings at 10:15
(A) (July 5, 12 and 19)



TO THOSE WHO ARE
ABLE TO CONTRIBUTE:

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Concerts Fund is earnestly invited.

BE AN ESPLANAIDER !

Twenty-third Season of the Esplanade Concerts * Arthur Fiedler, Conductor

OPENING NIGHT

SUNDAY EVENING, JULY 1, 1951, AT 8:30 P.M.

ARTHUR FIEDLER, *Conductor*

- Hungarian March, "Rakoczy" *Berlioz*
 *Ballet Suite *Rameau-Mottl*
 Menuet—Musette—Tambourin
 Andante Cantabile from the
 String Quartet, *Op. 11* *Tchaikovsky*
 *Overture to "Rienzi" *Wagner*

THE STAR-SPANGLED BANNER

- *"Music of the Spheres," Waltzes *Josef Strauss*
 *Gypsy Tango, "Jealousy" *Gade*
 Selection from "Call Me Madam" *Berlin*
 The Best Thing For You Is Me—The Ocarina—
 You Are Just In Love—Washington Square Dance
 *American Salute
 ("When Johnny Comes Marching Home") *Gould*

NO CONCERTS ON MONDAY EVENINGS

TUESDAY EVENING, JULY 3, AT 8:30 P.M.

ARTHUR FIEDLER, *Conductor*

- *Introduction to Act III, "Lohengrin" *Wagner*
 *Overture to "Die Fledermaus" ("The Bat") .. *Strauss*
 Largo from the "New World" Symphony *Dvorák*
 Invitation to the Dance *Weber-Berlioz*

THE STAR-SPANGLED BANNER

- First Movement from the "Emperor" Concerto
 for Piano and Orchestra *Beethoven*
 Soloist: Salvatore Sullo
 *"Voices of Spring" Waltzes *Strauss*
 *Salute to Our Fighting Forces *Arranged by Bodge*
 Halls of Montezuma—Semper Paratus—Army Air
 Corps—Anchors Aweigh—When the Caissons Go
 Rolling Along—God Bless America

The Baldwin is the official piano of the Esplanade Concerts

SOME ENCHANTED EVENING

Do you want to enjoy SOME enchanted evening—and at the same time be an *Esplanader* and give some much-needed aid to the Esplanade Concerts Fund?

Here's your opportunity. On Wednesday evening, July 11, Arthur Fiedler and the Esplanade Orchestra will transfer from the Hatch Memorial to Fenway Park (the home of the Red Sox). Joined by guest stars, they'll put on a gala Esplanade benefit program.

Be an *Esplanader*—by getting a ticket (at Symphony Hall, Fenway Park, Filene's or Jordan's). There'll be reserved seats and also bleachers.

RAKOCZY MARCH. Those making acquaintance with the plot of "The Damnation of Faust" can scarcely help being puzzled when it places Faust on the plains of Hungary in the opening scene of the work. The explanation is in this march. Berlioz was so stirred when he found it in Vienna, printed in a book as an old Hungarian patriotic tune, that he was fired with ambition to make an arrangement. The ultimate result was that he placed Faust and his sinister companion in Hungary as a plausible excuse for introducing the march.

MUSIC OF THE SPHERES—JOS. STRAUSS.
 Josef Strauss (1827-1870), brother of Johann, Jr., fell little short of equalling him in his own many dance compositions, but was hampered by life-long ill health.

LARGO FROM "NEW WORLD" SYMPHONY
 The erroneous notion that Dvorak used a Negro spiritual for the beautiful English horn melody is due to the fact that this inspiration of his own was fitted with words and made into a pseudo-spiritual, "Going Home."

INVITATION TO THE DANCE.
 For the first Paris performance of "Der Freischütz," in 1824, the impresario had a new libretto written, and even introduced changes in Weber's score, on the supposition that these would be assets to the composer in achieving success with the French operatic public and critics. In this effort, Berlioz was commissioned to orchestrate Weber's piano solo, "Invitation to the Dance"—which was interpolated in "Der Freischütz."

"STARS AND STRIPES FOREVER."
 A French woman told Sousa that this march made her think of "the American eagle shooting arrows into the aurora borealis."

SYMPHONY NO. 4, IN F MINOR—TCHAIKOVSKY
 In the final movement of the Fourth Symphony, Tchaikovsky uses as his main theme the Russian folksong, "The Birch Tree," to carry out the thoughts which he wrote down as follows:

"If you cannot find happiness in yourself, . . . go forth among the people. See how they enjoy themselves. . . Fate knocks again at your door. . . They do not even turn their heads to look at you. . . It is your own fault and not the world's that you are sad. . . Take pleasure in the joy of others. Life is after all worth living."

DEEP RIVER. A piano accompaniment for the spiritual was composed by Henry T. Burleigh, who in his career of composing has won additional distinction as a church and concert singer in New York. From Burleigh's piano and voice version of "Deep River," the present orchestral arrangement was made by Agide Jacchia, former conductor of the Pops.

ON THE ESPLANADE.
 Jacobus Langendoen, first cello of the Pops Orchestra, and composer of symphonic works, made the skilful orchestration from the piano piece by the late Keith Brown, former head of the Music Dept. of Mt. Ida Junior College.

WEDNESDAY EVENING, JULY 4, AT 8:30 P.M.

ARTHUR FIEDLER, *Conductor*

- *"The Stars and Stripes Forever" *Sousa*
 *Overture to "Light Cavalry" *Suppé*
 *Waltzes from "Der Rosenkavalier" *R. Strauss*
 *Finale from the Fourth Symphony *Tchaikovsky*

THE STAR-SPANGLED BANNER

- *Deep River *Arranged by Jacchia*
 *Selection from "South Pacific" *Rodgers*
 I'm Gonna Wash That Man Right Outa My Hair—
 Bali Ha'i—Happy Talk—Some Enchanted Evening
 —A Wonderful Guy
 *Synocopated Clock) *Anderson*
 *Sleigh Ride }
 *American Patrol *Meacham*

FIRST CHILDREN'S CONCERT OF 1951

THURSDAY MORNING, JULY 5, AT 10:15 A.M.

ARTHUR FIEDLER, *Conductor*

- "On the Esplanade" *Keith Brown*
 First Movement from the Fifth Symphony. *Beethoven*
 Peer Gynt, Suite No. 1 *Grieg*
 Morning Mood—Anitra's Dance—In the Hall of
 the Mountain King
 Fiddlin' for Fun *Jeanjean*
 *Turkey in the Straw *Gaïon*
 *Sleigh Ride *Anderson*
 *Richard Rodgers Waltzes *Arranged by Anderson*
 Lover—Falling in Love With Love—Oh, What A
 Beautiful Morning—It's A Grand Night For Singing
 Television March *Coates*

THE STAR-SPANGLED BANNER

The Commentator is Nicholas A. Rasetzki

"CALL ME MADAM"—BERLIN (b. Russia, 1888. In U.S. since age 5).

By the musical success of this hit show devoted to a jovial treatment of the unique career of Mrs. Perle Mesta as U.S. Envoy to Luxemburg, Irving Berlin bears out the glowing tribute of Sigmund Spaeth.

"It is difficult to resist superlatives in dealing with this extraordinary personality," Spaeth writes in his *History of Popular Music in America*, "for Irving Berlin automatically wins the distinction of being the world's most successful song-writer. This does not refer merely to financial returns, although he has unquestionably made far more money than any other composer in history. His real triumph is in the consistency of his appeal to the public over a period of about forty years, and in the number of both temporary and permanent hits he has created in that time."

*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

Chairs furnished by Jackson Chairs, Inc.

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Boston Symphony Orchestra

BERKSHIRE FESTIVAL, 1951

TANGLEWOOD, LENOX, MASSACHUSETTS

CHARLES MUNCH, *Conductor*

Concerts in the Theatre-Concert Hall July 7-22
 Concerts in the Music Shed July 26-August 12

ELEAZAR DE CARVALHO will conduct the concert of August 5.
 LEONARD BERNSTEIN will conduct Beethoven's "Missa Solemnis" on August 9,
 in memory of Serge Koussevitzky

Single tickets now — Address Ticket Office, Tanglewood, Lenox, Mass.

Concerts in the Theatre-Concert Hall

Saturday Evenings and Sunday Afternoons, July 7-8, 14-15, 21-22

Programs of Bach — Mozart — Haydn

CHARLES MUNCH *Conducting*

Concerts in the Shed

Thursday and Saturday Evenings at 8:15

Sunday Afternoons at 3:00

CHARLES MUNCH *Conducting*

PROGRAMS

SERIES A THURSDAY EVENING, July 26	MOZART.....Funeral Music, K. 477 (In Memory of Serge Koussevitzky)	
	SCHUMANN.....Symphony No. 4	
	BERLIOZ.....Fantastic Symphony	
SATURDAY EVENING, July 28	WEBER.....Overture to "Oberon"	
	PROKOFIEFF.....Symphony No. 6	
	BRAHMS.....Piano Concerto No. 2 (CLAUDIO ARRAU)	
SUNDAY AFTERNOON, July 29	BARBER.....Overture "The School for Scandal"	
	COPLAND....."Quiet City"	
	SCHUBERT.....Symphony No. 4	
	FRANCK.....Symphony in D minor	
SERIES B THURSDAY EVENING, August 2	SCHUMANN.....Overture to "Genoveva"	
	BEETHOVEN.....Symphony No. 6 "Pastorale"	
	RAVEL.....Rapsodie Espagnole	
SATURDAY EVENING, August 4	ROUSSEL.....Symphony No. 3	
	HANDEL.....Water Music	
	BARTOK.....Music for Strings and Percussion	
SUNDAY AFTERNOON, August 5	STRAUSS.....Don Juan	
	SAINT SAENS.....Symphony No. 3, with Organ	
	<i>Conducted by</i> ELEAZAR DE CARVALHO	
	GUARNIERI.....Symphony No. 2	
	PROKOFIEFF.....Piano Concerto No. 2 (JORGE BOLET)	
	MOUSSORGSKY-RAVEL "Pictures at an Exhibition"	
SERIES C THURSDAY EVENING, August 9	<i>Conducted by</i> LEONARD BERNSTEIN	
	BEETHOVEN.....Missa Solemnis (In Memory of Serge Koussevitzky)	
	BEETHOVEN.....Symphony No. 1	
SATURDAY EVENING, August 11	HONEGGER.....Symphony No. 5	
	TCHAIKOVSKY.....Symphony No. 6, "Pathétique"	
	BRAHMS.....	
SUNDAY AFTERNOON, August 12	{ Variations on a Theme by Haydn	
	{ Symphony No. 2	
	{ Symphony No. 4	

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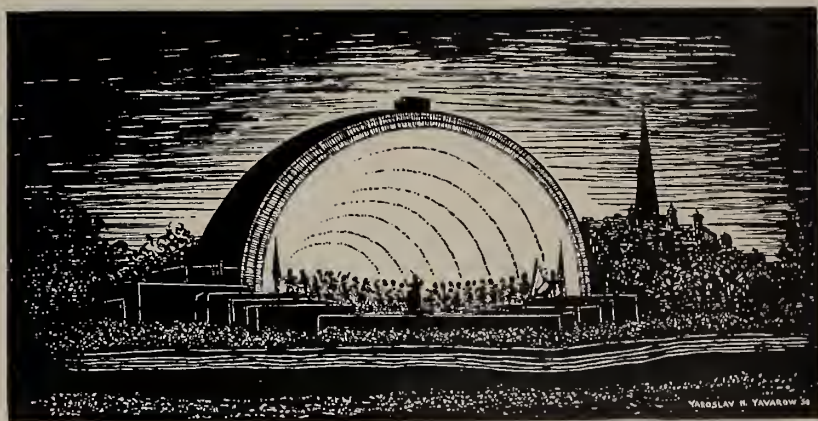
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THURSDAY EVENING, JULY 5, 1951, AT 8:30 P.M.

PAUL CHERKASSKY, *Conducting*

Polonaise from "Christmas Eve" ... *Rimsky-Korsakov*
 *Overture to "Der Freischütz" *Weber*
 Nocturne in A-flat *Chopin*
 *Symphonic Poem, "The Moldau" *Smetana*
 The Source—The Hunt—The Rustic Wedding—
 Moonlight and Dance of the Nymphs—The St. John
 Rapids—Vysehrad Motive

THE STAR-SPANGLED BANNER

"Aida" Fantasia *Verdi*
 *"Artists' Life" Waltzes *Strauss*
 *Suite, "Caucasian Sketches" *Ippolitov-Ivanov*
 In the Village—Procession of the Sardar
 Solo Viola: Albert Bernard
 Solo English Horn: Jean Devergie

FRIDAY EVENING, JULY 6, 1951, AT 8:30 P.M.

MALCOLM HOLMES, *Conducting*

Cortège from "Mlada" *Rimsky-Korsakov*
 *Overture to "Oberon" *Weber*
 Pavane for a Dead Infanta *Ravel*
 Third Movement from the "Pathetic"
 Symphony *Tchaikovsky*

THE STAR-SPANGLED BANNER

Suite from "Carmen" *Bizet*
 Aragonaise—Intermezzo—Seguidilla—Prelude
 *"By the Beautiful Blue Danube" Waltzes *Strauss*
 Prelude to "The Mastersingers of Nuremberg" *Wagner*

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JOHN FIELD SHOWED WAY TO CHOPIN.

It was from John Field, the Irish piano virtuoso and composer, born in Dublin in 1772, that Chopin borrowed the idea of the "nocturne." Long before the Polish musician made use of that poetic title, Field was composing nocturnes, and playing them to fascinated audiences in London, Paris, Vienna, St. Petersburg, and Moscow (where he died in 1837). With his invention of the nocturne, Field demonstrated new possibilities of poetic expression in the piano, which were further developed and exploited by Chopin. Ultimately the idea was appropriated by the American painter, James McNeill Whistler, with a famous battle of art criticism resulting

CLAIR DE LUNE — DEBUSSY.

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

LES PRELUDES—LISZT

Here is the embodiment of the idea of the symphonic poem, as introduced by Liszt. Its function is not to set the words of a poem, but to give free orchestral expression to the emotions evoked by the poet.

The composer based this music on a poem of Lamartine, with which he prefaced the score. The poet's theme is that life is a succession of preludes to death. Faithful to the episodes of the poetry, the music pictures man in love, in disappointment, in the quest of calm, in the restoration of self-confidence through the tests of battle.

IRISH TUNE FROM COUNTY DERRY.

The Swiss musicologist, Karl Nef, observes: "It has been said that Irish folk music is, on the whole, the finest that exists; that for sheer beauty of melody. Schubert, Mozart, and Irish folk songs constitute a triad unchallenged in the whole range of art."

THE "FIVE" OF RUSSIA.

These men banded together to create music which should be unmistakably Russian — not simply the product of Russian composers mimicking German and French masters.

Nicholas Rimsky-Korsakov (1844–1908), youngest of the group, joined it as its perhaps least accomplished but became its most productive member, and won worldwide recognition as a master of orchestration.

HANSEL AND GRETEL.

This opera, possessing one of the most charming scores of modern times, was the outgrowth of Humperdinck's writing a few incidental tunes for a dramatization of the Grimm fairy tale made by his sister to amuse her children. She became the librettist of the opera. Much use of German folk songs is made in the score. An example is the Prayer, with the words, "As I lay me down to sleep, Fourteen angels watch do keep."

"GOYESCAS" — GRANADOS

From the art of Spain's great painter and etcher, Goya, the composer drew inspiration for a series of piano tone-pictures. In turn, these yielded him material for an opera — a love tragedy.

SYMPHONY NO. 5—TCHAIKOVSKY (1840-1893).

Man's struggle with fate is a theme with which Tchaikovsky dealt in both his fourth and fifth symphonies.

The fifth opens with a foreboding motto in the minor. In the final movement, this motto returns in the major, significant of triumph over fate. There is a momentary resumption of the gloomy minor, then the major vanquishes, leading on to a march of victory.

CAUCASIAN SKETCHES — IPPOLITOV-IVANOV.

Thoroughgoing studies of Caucasian folk music were made by Ippolitov-Ivanov, and his book on the subject became the standard authority. His "Caucasian Sketches" strongly reflect these researches.

SATURDAY EVENING, JULY 7, 1951, AT 8:30 P.M.

MALCOLM HOLMES, *Conducting*

Academic Festival Overture *Brahms*
 Clair de Lune *Debussy*
 Symphonic Poem, "Les Préludes" *Liszt*

THE STAR-SPANGLED BANNER

"London" Suite *Coates*
 Covent Garden (Tarantelle)—Westminster (Meditation)—Knightsbridge (In Town Tonight) (March)
 Irish Tune from County Derry *Grainger*
 *Serenata *Anderson*
 *Selection from "Kiss Me Kate" *Porter*
 Another Op'nin', Another Show—Wunderbar—So
 In Love—Always True to You In My Fashion

SUNDAY EVENING, JULY 8, 1951, AT 8:30 P.M.

PAUL CHERKASSKY, *Conducting*

March, "Sigurd Jorsalfar" *Grieg*
 Evening Prayer and Dream Pantomime from
 "Hansel and Gretel" *Humperdinck*
 Scherzo from the Fourth Symphony *Dvořák*
 *Tone Poem, "Finlandia" *Sibelius*

THE STAR-SPANGLED BANNER

*"Where the Citrons Bloom" Waltzes *Strauss*
 Intermezzo from "Goyescas" *Granados*
 Finale from the Fifth Symphony *Tchaikovsky*

NO CONCERTS ON MONDAY EVENINGS

PRELUDE TO "THE MASTERSINGERS."

First we hear the stately march to the Prize Song Contest of the Mastersingers — the musical experts of the city's trade Guilds, who in the 1500's sought to restore, on democratic lines, the glories of the noble-blooded minstrels, or Minnesingers, of three centuries earlier, such as Tannhäuser and Wolfram von Eschenbach. Next there are a few measures of the love music of the heroine and hero of the opera, Eva and Walter. The second strain of the march follows, based on a melody used by the actual Mastersingers of history, who knew it as "the long tone." Now comes a snatch of the Prize Song, with which Walter is to win both the contest and the hand of Eva. In suggestion of Beckmesser, the annoying and ridiculous rival of Walter, the march is caricatured in staccato notes by the bassoons. In the finale, Wagner makes a brilliant contrapuntal combination of the leading themes of the Prelude.

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	STRAUSS.....Don Juan
	SAINT SAENS.....Symphony No. 3, with Organ

Conducted by ELEAZAR DE CARVALHO

SUNDAY AFTERNOON, August 5	GUARNIERI.....Missa Symphony No. 2
	PROKOFIEFF.....Piano Concerto No. 2 (JORGE BOLET)
	MOUSSORGSKY-RAVEL "Pictures at an Exhibition"

SERIES C THURSDAY EVENING, August 9	<i>Conducted by</i> LEONARD BERNSTEIN	
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SATURDAY EVENING, August 11	BEETHOVEN.....Symphony No. 1	
	HONEGGER.....Symphony No. 5	
	TCHAIKOVSKY.....Symphony No. 6, "Pathétique"	
SUNDAY AFTERNOON, August 12	BRAHMS.....	Variations on a Theme by Haydn
		Symphony No. 2
		Symphony No. 4

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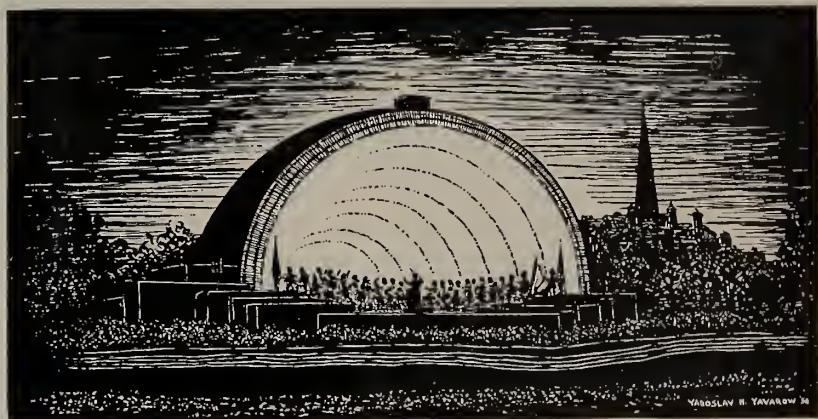
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NO CONCERTS ON MONDAY EVENINGS

TUESDAY EVENING, JULY 10, 1951, AT 8:30 P.M.

ARTHUR FIEDLER, *Conductor*

Procession from "The Queen of Sheba" *Gounod*
First Movement from the "Eroica"
Symphony *Beethoven*
*Panis Angelicus *Franck*
Farandole from "L'Arlésienne" *Bizet*

THE STAR-SPANGLED BANNER

Overture to "Tannhäuser" *Wagner*
Concerto in E-flat for Piano and Orchestra *Liszt*
Soloist: Jean Geis

WEDNESDAY EVENING, JULY 11, 1951,
AT 8:30 P.M.

ARTHUR FIEDLER, *Conductor*

"Gypsy" March *Lacome*
*Overture to "Martha" *Flotow*
Minuet from "L'Arlésienne" *Bizet*
*Hungarian Rhapsody No. 9, "Carnival at Pesh" *Liszt*

THE STAR-SPANGLED BANNER

Concerto in C major for Piano and Orchestra,
No. 1 *Beethoven*
I. Allegro con brio
II. Largo
III. Rondo (Allegro scherzando)
Soloist: Fania Chapiro
Little Fugue in G minor *Bach*

The Baldwin is the official piano of the Esplanade Concerts

IRISH SUITE—LEROY ANDERSON.

Commissioned by the Eire Society of Boston.
Traditional Irish melodies possess a fascinating history, with many peculiar ramifications.

Edward Bunting in 1796 published "A General Collection of Ancient Irish Music," which he had noted down two years earlier at a gathering in Belfast of ten of the last of the old harpers. Tom Moore used many of these tunes in his "Irish Melodies," issued in eleven sets between 1807-09 and 1834. He replaced the original texts with new poems of his own. For example, "The Moreen" became "The Minstrel Boy," "Groves of Barney," "The Last Rose of Summer."

Beethoven wrote accompaniments for these two airs, for another publisher.

THE QUEEN OF SHEBA.

With this subject for opera, Gounod had indifferent luck and Goldmark a triumph. There were but fifteen performances of Gounod's opera after it opened in Paris in 1862.

LUDWIG VAN BEETHOVEN. Born in Bonn, Germany, 1770. Died in Vienna, 1827.

One of the giants among composers of all nations and times. He brought to music new freedom in form, greater power in emotional and dramatic expression, new grandeur and variety in orchestration.

"TANNHÄUSER"—WAGNER (1813-1883)

In the overture to "Tannhäuser" we hear a compact summing-up of Tannhäuser's struggle between sacred and profane love. First is heard the chorus of the pilgrims whom he accompanied to Rome, then music symbolic of Venus and her court, followed by a return of the Pilgrims' Chorus.

"L'ARLÉSIENNE" SUITE, No. 1 — BIZET.

Excerpts from twenty-seven pieces written to be used incidentally with performances of Daudet's like-named drama. For example, in French stage productions, the Adagietto is played in the course of one scene, while the actors speak.

CARNIVAL AT PESTH—FRANZ LISZT (1811-1886)

Originally the ninth of fifteen Hungarian rhapsodies for piano, this was the sixth and final number of a set orchestrated by Liszt with the help of Franz Doppler.

JOHANN SEBASTIAN BACH (1685-1750).

"If," Gounod is reported to have said, "the greatest masters, Beethoven, Haydn, Mozart were to be annihilated by some unforeseen cataclysm, it would be easy to reconstitute the whole of music with Bach."

PIANO CONCERTO NO. 1 — BEETHOVEN

Formerly rather looked down on as works that were too early to be "Beethovenish," the first and second concertos are being re-discovered by pianists and critics as not being so negligible.

TRIUMPHAL MARCH FROM "AIDA" — VERDI
Rhadames, brilliant young Egyptian general, returns victorious from an expedition against Ethiopia.

He and Aida are secretly in love. She is a slave waiting-woman to Pharaoh's daughter. Amneris, who is in love with Rhadames. The general does not know that Aida is daughter of Amonasro, King of Ethiopia, whom he has brought back among the captives displayed in his triumphal procession.

"CARMEN"—BIZET

Among other notable effects of "Carmen" was the spell it exerted over Tchaikovsky.

"The music is not profound," he wrote, "but it is so fascinating in its simplicity, so charged with vitality, so sincere, that I know every note of it from beginning to end."

SECOND CHILDREN'S CONCERT

THURSDAY MORNING, JULY 12, 1951,
AT 10:15 A.M.

ARTHUR FIEDLER, *Conductor*

*Triumphal March from "Aida" *Verdi*
Andante and Finale from the "Surprise"
Symphony *Haydn*
"Carmen" Suite *Bizet*
Prelude—Aragonesa—Intermezzo—Toreadors
Capriccio Brillant for Piano and
Orchestra *Mendelssohn*
Soloist: Charles Hedlund

Battle Hymn of the Republic *Steffe-Gould*
*Variations on "Pop Goes the Weasel" *Cailliet*
Theme—Fugue—Minuet—In Jerusalem—Music
Box—A la Jazz

***"Thunder and Lightning" Polka *Strauss*

THE STAR-SPANGLED BANNER

The Commentator is Nicholas A. Rasetzki

THURSDAY EVENING, JULY 12, 1951,
AT 8:30 P.M.

ARTHUR FIEDLER, *Conductor*

***"Knightsbridge" March *Coates*
*Overture to "The Merry Wives of Windsor" *Nicolai*
For Violin and Orchestra
a. Romance in F *Beethoven*
b. Havanaise *Saint-Saëns*
Soloist: George Zazofsky
"Do Si Do," Square Dance *Lang*

THE STAR-SPANGLED BANNER

***"Irish" Suite *Arranged by Anderson*
Irish Washerwoman—Minstrel Boy—Last Rose of
Summer (Solo Violin: Rolland Tapley)
—Rakes of Mallow
*Warsaw Concerto for Piano and Orchestra *Addinsell*
Soloist: Leo Litwin

Francesca *Feller*
*Prayer of Thanksgiving *Valerius*

"SURPRISE" SYMPHONY—HAYDN

This is the third symphony of the first "London" set of six.

These two groups of symphonies are called also the "Salomon" sets, from the impresario, Johann Peter Salomon, who engaged Haydn to come to London in 1791 and 1795, and produce six symphonies on each visit.

The surprise is the sudden bang on the drum.

*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

Chairs furnished by Jackson Chairs, Inc.

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	BERLIOZ.....Fantastic Symphony	
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	BRAHMS.....Piano Concerto No. 2 (CLAUDIO ARRAU)	
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	COPLAND....."Quiet City"	
	SCHUBERT.....Symphony No. 4	
	FRANCK.....Symphony in D minor	
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SERIES B THURSDAY EVE- NING, August 2	SCHUMANN.....Overture to "Genoveva"	
	BEETHOVEN.....Symphony No. 6 "Pastorale"	
	RAVEL.....Rapsodie Espagnole	
	ROUSSEL.....Symphony No. 3	
SATURDAY EVE- NING, August 4	HANDEL.....Water Music	
	BARTOK.....Music for Strings and Percussion	
	STRAUSS.....Don Juan	
	SAINT SAENS.....Symphony No. 3, with Organ	
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	GUARNIERI.....Symphony No. 2	
	PROKOFIEFF.....Piano Concerto No. 2 (JORGE BOLET)	
	MOUSSORGSKY-RAVEL "Pictures at an Exhibition"	
<hr/>		
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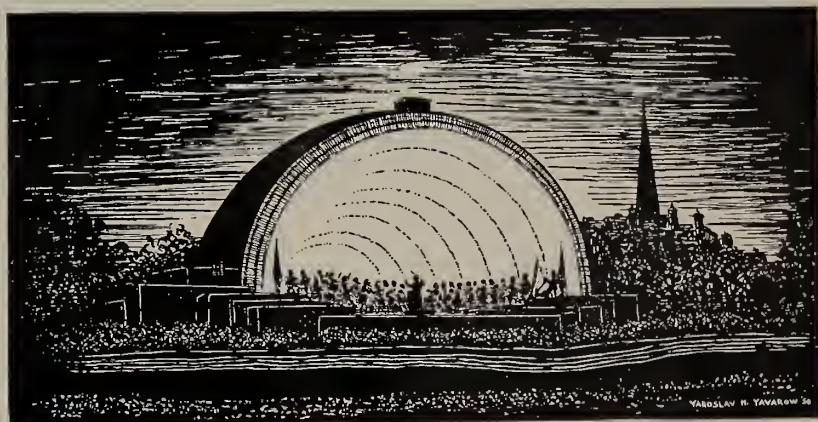
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FRIDAY EVENING, JULY 13, 1951, AT 8:30 P.M.

FREDERICK FENNELL, *Conducting*

*"Pomp and Circumstance" March *Elgar*
Overture to "Semiramide" *Rossini*
*March of the Little Lead Soldiers *Pienné*
Finale from the Symphony in D minor *Franch*

THE STAR-SPANGLED BANNER

*"Emperor" Waltzes *Strauss*
Walk to the Paradise Garden *Delius*
Roumanian Rhapsody No. 1 *Enesco*

SATURDAY EVENING, JULY 14, 1951,
AT 8:30 P.M.

FREDERICK FENNELL, *Conducting*

*Triumphal March from "Aida" *Verdi*
*Overture to "Roman Carnival" *Berlioz*
Danse Macabre *Saint-Saëns*
Finale from the "New World" Symphony *Dvořák*

THE STAR-SPANGLED BANNER

On the Steppes of Central Asia *Borodin*
*Tales from the Vienna Woods" Waltzes *Strauss*
Victor Herbert Favorites *Arranged by Sanford*
March of the Toys—Absinthe Frappé—Because
You're You—When You're Away—I Can't Do the
Sum—I'm Falling in Love with Some One—Gypsy
Love Song—Italian Street Song—Kiss Me Again—
The Irish Have a Great Day Tonight

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OVERTURE TO "RUSSLAN AND LUDMILLA"—
GLINKA (1804-1857).

Ludmilla is a Russian princess. In the midst of a reception given to her suitors by her father, she is caused to vanish by enchantment. Her father promises her hand to the suitor who shall find and restore her. Russlan, whom she loves, ardently undertakes the mission. Befriended by a wizard, who gives him a magic sword, Russlan fights his way through to her place of captivity. He cannot rouse her from an enchanted slumber, but returns her to her father's palace. There she awakens when Russlan slips a magic ring upon her finger. Her father keeps his promise, and the opera ends in joyous celebration.

SEMIRAMIDE. The title is Italian for Semiramis, Empress of Nivevah, heroine of the opera. Rossini seems to have exchanged his usual impetuosity of composition for considerable care in composing the work. It came out, and failed, seven years after the initial failure and subsequent march to success of "The Barber of Seville."

EMPEROR WALTZES — JOHANN STRAUSS, JR.
Commemorating the fortieth year of the reign of Franz Josef, his emperor, Strauss achieved what has been cited as the most beautiful of all his waltzes.
The introduction is a march of Mozartean flavor. Elsewhere there are little allusions to Wagner and to the Austrian peasants' dance, the Landier.

RUMANIAN RHAPSODY NO. 1 — ENESCO
Several folk melodies are the basis of the work, which is a free improvisation upon them.

TRIUMPHAL MARCH FROM "AIDA." Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

"ROMAN CARNIVAL" OVERTURE — BERLIOZ.
Originally this was an introduction to Act 2 of the opera "Benvenuto Cellini."

DANSE MACABRE. Saint-Saëns here gives a faithful orchestral narration of the events of Henri Cazalis's poem describing what happens in a cemetery when "Death plays a dance tune, Zig and Zig and Zig, on his fiddle." Harp notes betoken the tolling of midnight. Then Death tunes his fiddle—in the minor. Use of harmonics in the orchestra's strings lends eeriness to the tuning. The xylophone creates the effect of skeletons stealing forth and waiting. With the voice of the oboe, one hears the cock crow his signal of dawn. The skeletons scamper away and are quiet.

OVERTURE TO "POET AND PEASANT" —
VON SUPPÉ.
Underscoring the perennial popularity of the overture to the forgotten operetta, "Poet and Peasant," is the fact that it is available in arrangements for fifty-nine different combinations of instruments.

KAMENNOI OSTROW is the title of a series of twenty-four piano solos. "Rève Angélique" is one of the number. Victor Herbert orchestrated it.

TRISTAN AND ISOLDE — WAGNER.
Let it not be forgotten that the heroine of the greatest love story in German opera was an Irish princess, Iseult. Basing his libretto on a medieval romance of Celtic origin, Wagner was inspired to produce "the most gorgeous love music ever written."

OVERTURE SOLENNELLE, "1812"
The date is significant of the Battle of Borodino, which to the Russians has a meaning similar to that of the Battle of Bunker Hill to Americans—a technical defeat but a moral victory.

SUNDAY EVENING, JULY 15, 1951, AT 8:30 P.M.

CARLOS PINFIELD, *Conducting*

*March, "High School Cadets" *Sousa*
*Overture to "Poet and Peasant" *Suppé*
Valse Triste *Sibelius*
Three Dances from "Nell Gwyn" *German*
Country Dance—Pastoral Dance—
Merrymakers' Dance

THE STAR-SPANGLED BANNER

Suite from the Ballet, "Sylvia" *Delibes*
Huntresses of Diana—Valse Lente—
Procession of Bacchus
*Kammenoi Ostrow (Rève Angélique) *Rubinstein*
George M. Cohan Medley *Arranged by Bodge*
Give My Regards to Broadway—Mary's a Grand
Old Name—Nelly Kelly, I Love You—You're a
Grand Old Flag—You Remind Me of My Mother
—Harrigan—Yankee Doodle Dandy
*Yankee Doodle Went to Town *Gould*

NO CONCERTS ON MONDAY EVENINGS

TUESDAY EVENING, JULY 17, 1951, AT 8:30 P.M.

WILLIS PAGE, *Conducting*

*Overture to "Russlan and Ludmilla" *Glinka*
Prelude and Love-Death from "Tristan
and Isolde" *Wagner*
Finale from the First Symphony *Brahms*

THE STAR-SPANGLED BANNER

*Overture Solennelle, "1812" *Tchaikovsky*
*Selections from "South Pacific" *Rodgers*
I'm Gonna Wash That Man Right Outa My Hair—
Bali Ha'i—Happy Talk—Some Enchanted
Evening—A Wonderful Guy
"National Emblem" March *Bagley*

VALE TRISTE — SIBELIUS (b. Finland, 1865).

From incidental music to a drama, "Kuolema." As a son sleeps in exhaustion after watching at the bedside of his dying mother, strange music draws near. The woman rises, waltzes amidst unseen other dancers. She sinks down wearily, dances again with renewed vigor. There is a knock at the door. As the music hushes, Death stands before the woman, who greets him with a piteous cry.

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	STRAUSS.....Don Juan
	SAINT SAENS.....Symphony No. 3, with Organ

Conducted by ELEAZAR DE CARVALHO

SUNDAY AFTER- NOON, August 5	GUARNIERI.....Symphony No. 2
	PROKOFIEFF.....Piano Concerto No. 2 (JORGE BOLET)

MOUSSORGSKY-RAVEL

"Pictures at an Exhibition"

SERIES C THURSDAY EVE- NING, August 9	<i>Conducted by</i> LEONARD BERNSTEIN	
	BEETHOVEN.....Missa Solemnis (In Memory of Serge Koussevitzky)	
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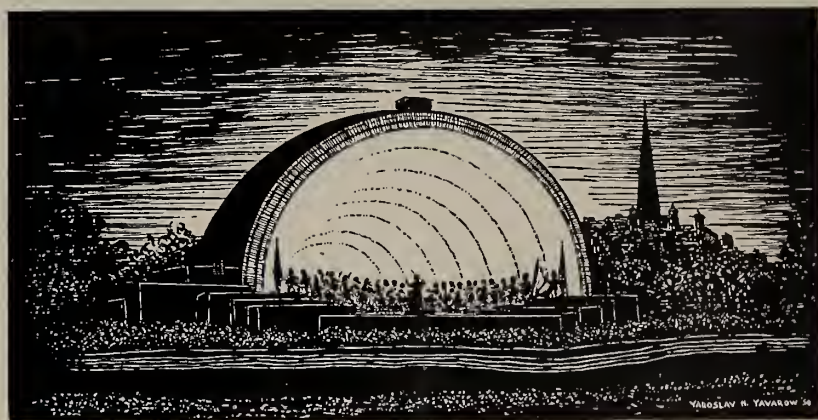
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WEDNESDAY EVENING, JULY 18, 1951,
AT 8:30 P.M.

VICTOR ALESSANDRO, *Conducting*

Prelude to "Carmen" *Bizet*
Overture to "Euryanthe" *Weber*
Second Movement from the Symphony
in D minor *Franck*
Polovetzian Dances from "Prince Igor" *Borodin*

THE STAR-SPANGLED BANNER

First Movement, Concerto in D major for
Violin and Orchestra *Tchaikovsky*
Soloist: Leopold La Fosse
*Agnus Dei from "L'Arlesienne" *Bizet*
Prelude to "The Mastersingers of Nuremberg" *Wagner*

THIRD CHILDREN'S CONCERT

THURSDAY MORNING, JULY 19, 1951,
AT 10:15 A.M.

VICTOR ALESSANDRO, *Conducting*

Rakoczy March *Berlioz*
Scherzo from the Fourth Symphony *Brahms*
From "L'Arlesienne" Suite *Bizet*
Prelude—Minuet—Carillon
*Perpetual Motion *Strauss*
Waltz of the Flowers *Tchaikovsky*
*American Salute ("When Johnny Comes
Marching Home") *Gould*
March, "The Thunderer" *Sousa*

THE STAR-SPANGLED BANNER

The Commentator is Nicholas A. Rasetzki

THURSDAY EVENING, JULY 19, 1951,
AT 8:30 P.M.

VICTOR ALESSANDRO, *Conducting*

*Coronation March from "The Prophet" ... *Meyerbeer*
*Overture to "The Bartered Bride" *Smetana*
"The Young Prince and the Young Princess"
from "Sheherazade" *Rimsky-Korsakov*
Ride of the Valkyries *Wagner*

THE STAR-SPANGLED BANNER

Second Movement from the Fifth
Symphony *Tchaikovsky*
*From "Midsummer Night's Dream" ... *Mendelssohn*
Scherzo—Wedding March
**"España" Rhapsody *Chabrier*

*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

PRELUDE TO "CARMEN" — BIZET (1838-1875).
First the music gives a sparkling impression of a festive crowd gay with anticipation over a bullfight. Then the strings swing into the Toreador's Song.

OVERTURE TO "EURYANTHE"—WEBER (1786-1826)

The themes are drawn from several love-songs of the hero, with intervening attention to the sinister influence of the ring stolen from the tomb of the heroine's sister.

"PRINCE IGOR"—BORODIN.

POLOVETZIAN DANCES. They are performed by slaves, male and female, in the great camp of the Tartar Chief, Khan Konchak, the noble-souled conqueror of Prince Igor, who orders entertainment to make him forget his captivity.

SYMPHONY NO. 5—TCHAIKOVSKY (1840-1893).

Man's struggle with fate is a theme with which Tchaikovsky dealt in both his fourth and fifth symphonies.

OVERTURE TO "EGMONT"—BEETHOVEN

Beethoven wrote this work expressly to be played in the theatre before performances of Goethe's tragedy, "Egmont." He composed the overture while deeply stirred over reading the drama. Goethe depicted the struggle of the Flemish nobleman, the count of Egmont, to free the Netherlands from the oppression of Spain. Egmont was captured by treachery and executed, but his inspiring example lived on.

Attending Goethe's drama as a boy, aged about 11, Richard Wagner was inspired by Beethoven's music to become a composer instead of a playwright.

WATER MUSIC—HANDEL (1685-1759)

"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade—music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

SYMPHONY NO. 2, IN D MAJOR—BEETHOVEN.
Summary of Movements:

I. The second half (Allegro con brio) constitutes some of Beethoven's most joyous pages.

II. (Larghetto). One of the loveliest passages in all of Beethoven.

"HARY JANOS"—KODALY.

The title is the name of a legendary Hungarian character of the genial rogue type.

As Edwin Evans puts it: "He is of the company of Falstaff, Don Quixote, Eulenspiegel, and particularly of Münchhausen . . . a soldier who sits in the village inn boasting of heroic deeds which he never performed. He believes his own stories, for in his day-dreams they are all true."

Chairs furnished by Jackson Chairs, Inc.

FRIDAY EVENING, JULY 20, 1951, AT 8:30 P.M.

G. WALLACE WOODWORTH, *Conducting*

Overture to "Egmont" *Beethoven*
Air from the Suite in D major *Bach*
Symphony No. 34 in C major (K. 338) *Mozart*
I. Allegro vivace
II. Andante di molto
III. Allegro vivace

THE STAR-SPANGLED BANNER

Third Movement from the Fourth Symphony .. *Brahms*
Deep Forest *Mabel Daniels*
Intermezzo from "Hary Janos" *Kodaly*
"Up the Street," March *Morse*

CLOSING CONCERT

SATURDAY EVENING, JULY 21, 1951,
AT 8:30 P.M.

G. WALLACE WOODWORTH, *Conducting*

Water Music *Handel-Harty*
Allegro—Air—Allegro deciso
Two Movements from Symphony No. 2 ... *Beethoven*
I. Adagio molto; allegro con brio II. Larghetto
French Military March *Saint-Saëns*

THE STAR-SPANGLED BANNER

Allegro con grazia from
"Pathetic" Symphony *Tchaikovsky*
Slavonic Dance No. 3 in A-flat *Dvořák*
Some Enchanted Evening from "South Pacific" *Rodgers*
**"The Stars and Stripes Forever" *Sousa*

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PRELUDE TO "THE MASTERSINGERS"

First we hear the stately march to the Prize Song Contest of the Mastersingers — the musical experts of the city's trade Guilds, who in the 1500's sought to restore, on democratic lines, the glories of the noble-blooded minstrels, or Minnesingers, of three centuries earlier, such as Tannhäuser and Wolfram von Eschenbach. Next there are a few measures of the love music of the heroine and hero of the opera, Eva and Walter. The second strain of the march follows, based on a melody used by the actual Mastersingers of history, who knew it as "the long tone." Now comes a snatch of the Prize Song, with which Walter is to win both the contest and the hand of Eva. In suggestion of Beckmesser, the annoying and ridiculous rival of Walter, the march is caricatured in staccato notes by the bassoons. In the finale, Wagner makes a brilliant contrapuntal combination of the leading themes of the Prelude.

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BERLIOZ.....Fantastic Symphony

SATURDAY EVENING, July 28

WEBER.....Overture to "Oberon"

PROKOFIEFF.....Symphony No. 6

BRAHMS.....Piano Concerto No. 2
(CLAUDIO ARRAU)

SUNDAY AFTERNOON, July 29

BARBER.....Overture "The School for Scandal"

COPLAND....."Quiet City"

SCHUBERT.....Symphony No. 4

FRANCK.....Symphony in D minor

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THURSDAY EVENING, August 2

SCHUMANN.....Overture to "Genoveva"

BEETHOVEN.....Symphony No. 6 "Pastorale"

RAVEL.....Rapsodie Espagnole

ROUSSEL.....Symphony No. 3

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STRAUSS.....Don Juan

SAINT SAENS.....Symphony No. 3, with Organ

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GUARNIERI.....Symphony No. 2

PROKOFIEFF.....Piano Concerto No. 2

(JORGE BOLET)

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"Pictures at an Exhibition"

SERIES C
THURSDAY EVENING, August 9

Conducted by LEONARD BERNSTEIN

BEETHOVEN.....Missa Solemnis
(In Memory of Serge Koussevitzky)

SATURDAY EVENING, August 11

BEETHOVEN.....Symphony No. 1

HONEGGER.....Symphony No. 5

TCHAIKOVSKY.....Symphony No. 6, "Pathétique"

SUNDAY AFTERNOON, August 12

BRAHMS.....
} Variations on a Theme by Haydn
} Symphony No. 2
} Symphony No. 4

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